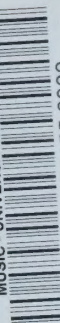


MUSIC - UNIVERSITY OF TORONTO



3 1761 04155 8933

Nielsen, Carl

[Hymnus amoris,
Hymnus amoris

M
1530
N54H9

WILHELM HANSEN
EDITION
NR. 468

CARL NIELSEN

HYMNUS AMORIS

FOR SOLI, CHORUS AND ORCHESTRA

Op. 12

SCORE



Digitized by the Internet Archive
in 2024 with funding from
University of Toronto

<https://archive.org/details/31761041558933>

WILHELM HANSEN EDITION NR. 468

Dedicated Orla Rosenhoff

CARL NIELSEN

HYMNUS AMORIS

FOR SOLI, CHORUS AND ORCHESTRA

Op. 12

VOCAL SCORE

Norsk Musikforlag A/S
OSLO

AB Nordiska Musikförlaget
STOCKHOLM



J. & W. Chester Ltd.
LONDON

Wilhelmiana Musikverlag
FRANKFURT A. M.



FORORD

Skjøndt jeg anser det for bedst at lade Kunstværker i Plastik, Maleri og Musik tale for sig selv og i deres eget Sprog, bliver det alligevel nødvendigt at fremsætte nogle Bemærkninger navnlig med Hensyn til den latinske Text, hvorover nogle af mine Venner ikke har kunnet tilbageholde en Undren.

Ideen at lade de forskjellige Aldre lovprise Kjærlighedens Magt og lade den finde sin Fuldendelse og Forklarelse ved en Gjenspejling af det Overjordiske er min egen; men Dr. phil Axel Olrik, som paa en saa ejendommelig og kraftig Maade har givet mine helt løse Konturer Form og Farve, og Hr. Prof. J. L. Heiberg, som yderligere har fæstnet det Hele i sin latinske Oversættelse, skylder jeg en varm Tak som jeg herved bringer.

At jeg har valgt Latin, mener jeg at kunne forsvare derved, at dette Sprog er monumentalt og hæver En ud over altfor lyriske eller personlige Fornemmelser, der ikke vilde være paa deres Plads, hvor Talen er om gennem et stort polyfont Kor at skildre en saa almenmenneskelig Magt som Kjærligheden. Desuden er dette Sprog mere sangbart end Dansk eller Tysk og endelig — som den vægtigste Grund — taales Textgjentagelserne bedre paa Latin.

Ved eventuelle Opførelser anbefaler jeg, at lade Texten med Oversættelse aftrykke i Programmet ganske paa nedenstaaende Maade, som har vist sig at være let anskuelig.

Kjøbenhavn i December 1897.

Carl Nielsen

- 0 -

HYMNUS AMORIS

BARNDOM

Kor. Kjærlighed giver mig Livet,
Børn. og jeg voxer i dens Ledebaand,
hver Dag mætter den mig med Glæde.
Kjærlighed giver mig Livet.

*Amor mihi vitam donat,
adolesco in fasciis eius,
et quotidie me gaudio saturat.
Amor mihi vitam donat.*

Mødre. Kjærlighed gav dig Livet,
og du voxer i dens Ledebaand,
hver Dag mætter den dig med Glæde.
Kjærlighed gav dig Livet.

*Amor tibi vitam dedit,
adolescisc in fasciis eius,
et quotidie te gaudio saturat.
Amor tibi vitam dedit.*

Børn. Kjærlighed giver mig Livet,
o. s. v.
*Amor mihi vitam donat,
etc.*

VORWORT

Obgleich ist es für das Beste halte, dass Kunstwerke, sowohl in Plastik als Malerei und Musik für sich selber und in ihre eigenen Sprache reden, so ist es hier doch nothwendig, dass ich einige Bemerkungen vorausschicke, hauptsächlich den lateinischen Text betreffend, über den einige meiner Freunde ihre Verwunderung nicht haben zurückhalten können.

Die Idee, durch die verschiedenen Alter die Macht der Liebe zu preisen und die Vollkommenheit und Verklärung derselben in dem Widerscheine des Überirdischen finden zu lassen, ist meine eigene; doch bin ich dem Herrn Dr. phil. Axel Olrik, der meinen durchaus losen Konturen in einer so eigenthümlichen und kräftigen Weise Form und Farbe gegeben hat, und dem Herrn Prof. J. L. Heiberg, der dazu das Ganze in seiner lateinischen Übersetzung zu befestigen wusste, einen warmen Dank schuldig, den ich hiermit bringe.

Dass ich die lateinische Sprache gewählt habe, meine ich dadurch verantworten zu können, dass diese Sprache eine monumentale ist, die uns über gar zu lyrische und persönliche Empfindungen hebt, welche nicht am Platze sein würden wo die Rede davon ist eine so gemeinsame Macht wie die Liebe durch einen grossen polyphonen Chor zu schildern. Ausserdem ist die lateinische Sprache sangbarer als die dänische und die deutsche und schliesslich — es möchte die Hauptsache sein — verträgt sie die Textwiederholungen besser.

Bei eventuellen Aufführungen schlage ich vor, den lateinischen Text mit der Übersetzung im Programme zu drucken ganz so wie unten stehend, da dieses sich als praktisch erweisen hat.

Kopenhagen in December 1897.

Carl Nielsen

- 0 -

HYMNUS AMORIS

KINDHEIT

Chor. Liebe mir das Leben leihet,
Kinder. sie lässt erstarken mich an ihrer Hand
und erfüllet täglich mich mit Freude.
Liebe mir das Leben leihet.

*Amor mihi vitam donat,
adolesco in fasciis eius,
et quotidie me gaudio saturat.
Amor mihi vitam donat.*

Mütter. Liebe dir das Leben leihet,
sie lässt erstarken dich an ihrer Hand
und erfüllet täglich dich mit Freude.
Liebe dir das Leben leihet.

*Amor tibi vitam dedit,
adolescisc in fasciis eius,
et quotidie te gaudio saturat.
Amor tibi vitam dedit.*

Kinder. Liebe mir das Leben leihet,
u. s. w.
*Amor mihi vitam donat,
etc.*

UNGDOM

Tenor solo, Kjærlighed er min Higen og mit Savn,
Sopran solo, den lyser for mig som Ledestjerne,
og Kor. jeg søger evig efter dens Fuldkommelse.
 Kjærlighed er min Higen og mit Savn.

*Amor est votum meum et desiderium,
 prælucet mihi instar sideris,
 plenitudinem eius semper quæro.
 Amor est votum meum et desiderium.*

MANDDOM

Mandskor. Kjærlighed er mit Kildevæld,
 og der gror Daad ved dens Bredder,
 Kjærligheden er min Styrke.
 Kjærligheden er mit Kildevæld.

*Amor est fons meus,
 virtus super ripas eius floret,
 amor est robur meum.
 Amor est fons meus.*

Sopran solo. Kjærligheden er min Smerte,
 En ulykkelig intet har saaret mig som den,
Kvinde. dog er den mig dyrebar.
 Kjærligheden er min Smerte.

*Amor est dolor meus,
 nil me altius vulneravit,
 nil tamen carius.
 Amor est dolor meus.*

Kor. Kjærligheden er mit Kildevæld,
 o. s. v.
*Amor est fons meus,
 etc.*

ALDERDOM

Solostemmer. Kjærligheden er min Fred,
Tenor, Bary- Kjærligheden er min Aftenrøde,
ton og Bas og den gav mig Rigdom til selv at give.
Oldinge. Kjærligheden er min Fred.

*Amor est pax mea,
 est aurora mea vesperi,
 opes mihi largitus, ut ipse largiar.
 Amor est pax mea.*

Kor. Engle.

Lysets Væld fra lave Tue,
 Lynglimt fra den mørke Muld,
 brudt i Billioner Straaler
 Guddoms-Ild dog underfuld!

*Lucis fons ex humili,
 atræ terræ fulgur,
 mille fracta radiis
 mira fax divina!*

Kor med Sopran og Tenor solo.

Hør! hør! Himmelter
 vælger over jordisk Vang,
 løftet op til Lysets Zoner
 lyder Kjærlighedens Sang.

*Ecce! audite! cæli cantus
 terræ campi reboant,
 lucis altas regiones
 vox amoris personat.*

Kor. Alle.

Kjærligheden gav mig Livet,
 Kjærligheden stiller Savn,
 Kjærlighed er Væld af Styrke,
 Fred er Kjærlighedens Navn.
 Lysets Væld fra lave Tue
 lutres gennem Himlens Ild,
 Kjærlighed, du fulde, ene,
 Hil og Tak, og Tak og Hil!

*Amor mihi vitam dedit,
 replet desideria,
 scaturigo est virtutis
 pax amoris nomen est.
 Lucis fons ex humili
 igne splendet cæli,
 amor alme, unice,
 ave, tibi grates!*

JUGEND

Tenor solo, Liebe ist mein Sehnen und mein Hoffen,
Sopran solo sie leuchtet klar, der Sterne Ebenbild,
und Chor. evig suche ich ihre Fülle.
 Liebe ist mein Wünschen und mein Hoffen.

*Amor est votum meum et desiderium,
 prælucet mihi instar sideris,
 plenitudinem eius semper quæro.
 Amor est votum meum et desiderium.*

MANNESALTER

Männerchor. Liebe ist mein Quell,
 Thaten blühn, gedeihn ihren Ufern,
 Liebe ist meine Stärke.
 Liebe ist mein Quell.

*Amor est fons meus,
 virtus super ripas eius floret,
 amor est robur meum.
 Amor est fons meus.*

Sopran solo. Liebe ist mein Schmerz,
 Ein unglück- nichts hat mich gleich ihr verwundet,
liches Weib. doch — sie ist mir inneweg teuer.
 Liebe ist mein Schmerz.

*Amor est dolor meus,
 nil me altius vulneravit,
 nil tamen carius.
 Amor est dolor meus.*

Chor. Liebe ist mein Quell,
 u. s. w.
*Amor est fons meus,
 etc.*

ALTER

Solostimmen. Liebe ist mein Friede;
Tenor, Bary- ist die Abendröte mir,
ton und Bass. die mir Schätze gab, sie fortzuschicken.
Greise. Liebe ist mein Friede.

*Amor est pax mea,
 est aurora mea vesperi,
 opes mihi largitus, ut ipse largiar.
 Amor est pax mea.*

Chor. Engel.

Lichtesquell aus tiefem Bronnen,
 Blitzestrahle aus schwarzem Land,
 Glanz von Millionen Sonnen,
 Fackel aus des Höchsten Hand.

*Lucis fons ex humili,
 atræ terræ fulgur,
 mille fracta radiis
 mira fax divina!*

Chor mit Sopran- und Tenor solo.

Schaut und hört! von Himmels Ehren
 klingts dem Erdenthal entlang,
 hoch in reinen Lichtes Sphären,
 schallt der Liebe Hochgesang.

*Ecce! audite! cæli cantus
 terræ campi reboant,
 lucis altas regiones
 vox amoris personat.*

Chor. Alle.

Liebe mir das Leben leihet,
 Sehnsucht mir zu stillen weiss,
 Sprudelquelle meiner Stärke,
 Friede drum die Liebe heiss!
 Lichtesquell aus tiefem Bronnen,
 leuchtend durch die Himmel mir,
 Liebe, dir, der einzig Einen,
 Heil und Gruss und Dank sei dir!

*Amor mihi vitam dedit,
 replet desideria,
 scaturigo est virtutis,
 pax amoris nomen est.
 Lucis fons ex humili
 igne splendet cæli,
 amor alme, unice,
 ave, tibi grates!*

First system of a musical score. The score consists of 12 staves. The key signature is three sharps (F#, C#, G#). The time signature is 4/4. The music features various dynamics and markings:

- Staff 1: *mf* (mezzo-forte), *dim.* (diminuendo), *pp* (pianissimo).
- Staff 2: *cresc.* (crescendo), *dim.*, *pp*.
- Staff 3: *mp cresc.* (mezzo-piano crescendo), *dim.*, *pp*.
- Staff 4: *p* (piano), *cresc.*, *f* (forte), *dim.*, *ppdolce* (pianissimo dolce).
- Staff 5: *cresc.*, *f*, *dim.*, *pp*.
- Staff 6: *cresc.*, *f*, *dim.*, *pp*.
- Staff 7: *Imo* (Imo), *cresc.*, *f*, *dim.*, *pp*.
- Staff 8: *Tutti* (Tutti), *p*, *cresc.*, *f*, *dim.*, *pp*.
- Staff 9: *Tutti* (Tutti), *p cresc.* (piano crescendo), *f*, *dim.*, *pp*.
- Staff 10: *div.* (diviso), *cresc.*, *f*, *dim.*, *pp*.
- Staff 11: *unis.* (unison), *f*, *dim.*, *pp*.

Second system of the musical score. The score consists of 12 staves. The key signature is three sharps (F#, C#, G#). The time signature is 4/4. The music continues with various dynamics and markings:

- Staff 1: *f* (forte), *dim.* (diminuendo), *pp* (pianissimo).
- Staff 2: *f*, *dim.*, *pp*.
- Staff 3: *f*, *dim.*, *pp*.
- Staff 4: *f*, *dim.*, *pp*.
- Staff 5: *f*, *dim.*, *pp*.
- Staff 6: *f*, *dim.*, *pp*.
- Staff 7: *f*, *dim.*, *pp*.
- Staff 8: *f*, *dim.*, *pp*.
- Staff 9: *f*, *dim.*, *pp*.
- Staff 10: *f*, *dim.*, *pp*.
- Staff 11: *f*, *dim.*, *pp*.
- Staff 12: *f*, *dim.*, *pp*.

Viol. I.

Viol. II.

Sopran I.

Sopran II.

Alt.

Kinderstimmen *)

A - - mor mi - - hi vi - - tam

A - - mor mi - - hi vi - - tam

A - - mor mi - - hi vi - - tam

do - - nat, a - - do les - co in fas - ci - is ei - us, et

do - nat, a - - do les - co in fas - ci - is ei - us, et

do - nat, a - - do les - co in fas - ci - is ei - us, et

quo - ti - di - e me gau - - di - o sa - - tu -

quo - ti - di - e me gau - - di - o sa - - tu -

quo - ti - di - e me gau - - di - o sa - - tu -

quasi rall.

quasi rall.

quasi rall.

*) Steht kein Kinderchor zur Verfügung, können die in der Hymne vorkommende Partien für Kinderstimmen von hellen Frauen-Sopranen gesungen werden.

un poco più moto

Fl. I. **2**

Fl. II.

Cor. I. in F.

Tromb. I. *un poco più moto*

Viol. I. a 2 Soli

Viol. II. *p dolce*

Viola **2**

Vcl.

un poco più moto

rat.

rat.

rat.

mf

mf

p

p

mp leggiero

Solo

mp leggiero

Solo

mf pizz.

Ob. I. II. *p dolce*

Clar. I. *p dolce*

Cor. *p dolce*

Tromb. II.

pp

pp

pp

pp

p

p

p

p

pp

pp

pp

pp

mf

mf

p

II.

mf

div.

mp leggiero

pizz.

p

3

p
p
 Fl. III.
p
poco f
dim.
 Ob. I. II.
poco f
dim.
 Clar. I. II. *p* *poco f* *dim.*
 Cor. I. II.
 3
p *poco f*
 a 4 Soli
p *poco f*
 a 4 Soli
 Tutti
p *poco f*
 DIE MÜTTER (Frauenstimmen.)
 Sopr. I.
 Sopr. II. *mp* *poco f* *dim.*
 A - mor ti - bi vi - tam de -
 Alt. I. *mp* *poco f* *dim.*
 A - mor ti - bi vi - tam de - dit, a - mor ti - bi vi - tam de - dit, a - mor ti - bi vi - tam
 Alt. II. *mp* *poco f* *dim.*
 Amor ti - bi vi - tam de - dit de - dit, a - mor ti - bi vi - tam de - dit, a - mor ti - bi vi - tam

pp

Fag. I.

Fag. II.

p dolce

pp

pp dolce

pp

pp dolce

pp

pp dolce

pp

A - mor ti - bi vi - tam de - dit, a - do - les - cis - in fas -

dit.

de - dit.

A - mor ti - bi vi - tam

p

pp

p *cre* - - - *scen* - - - *do* *mp* *cre* - - - *scen* - - - *do*
mp *cre* - - - *scen* - - - *do*
mp *cre* - - - *scen* - - - *do*
mp *cre* - - - *scen* - - - *do*
mp *cre* - - - *scen* - - - *do*
mp *cre* - - - *scen* - - - *do*
mp *cre* - - - *scen* - - - *do*
pp *cre* - - - *scen* - - - *do*
mp *cre* - - - *scen* - - - *do*
cre - - - *scen* - - - *do* *mp* *cre* - - - *scen* - - - *do*
cre - - - *scen* - - - *do* *mp* *cre* - - - *scen* - - - *do*
cresc. *ci-is ei-us, et quo-ti-di-e te gau-di-o sa-tu-rat,*
mp *cre* - - - *scen* - - - *do*
cresc. *A-mor ti-bi vi-tam de-dit, a-do-les-cis in fas-ci-is ei-us,*
cre - - - *scen* - - - *do*
de-dit, a-do-les-cis in fas-ci-is ei-us, et quo-ti-di-e te gau-di-o
mp *cre* - - - *scen* - - - *do*
A-mor ti-bi vi-tam de-dit,
cre - - - *scen* - - - *do* *mp* *cre* - - - *scen* - - - *do*

The musical score is written for a vocal part and a piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The score begins with a 5-measure rest for the vocal line, indicated by a bracketed '5' above the staff. The piano accompaniment consists of multiple staves, including a grand staff (treble and bass clef) and several single staves. The vocal line enters after the 5-measure rest and continues with Latin lyrics. The lyrics are: a - mor ti - bi vi - tam de - dit, et quo ti - di - e te gau - sa - tu - rat, a - mor ti - bi vi - tam a - mor ti - bi vi - tam. The score includes various musical notations such as notes, rests, and dynamic markings like 'f' (forte).

5

a - mor ti - bi vi - tam de - dit,

et quo ti - di - e te gau -

sa - tu - rat, a - mor ti - bi vi - tam de - dit, a -

a - mor ti - bi vi - tam

a - - - do - les - - cis in - - - fas - ci - -
 - - - di - o - sa - tu - rat, a - - - mor ti - - bi
 - - - mor ti - bi vi - - tam de - dit, a - - -
 de - dit, a - - - mor ti - - bi vi - - tam de - - - dit,

Musical notation includes various staves with notes, rests, and dynamic markings such as *p* (piano) and *div.* (divisi). The bottom of the page features the lyrics in Latin.

[illegible]

Musical score page 13, featuring multiple staves with musical notation and lyrics. The score includes various instruments and vocal parts, all marked *sempre ff* (sempre fortissimo).

The score is divided into two main sections. The upper section consists of several staves for instruments, including Cor.III and Cor.III, IV, in E. The lower section features vocal parts with lyrics in Italian.

The lyrics are:

 di-e te gau-di-o sa-tu-rat.

 et quo-ti-di-e te gau-di-o sa-tu-rat.

 ti-di-e te gau-di-o sa-tu-rat.

 ti-di-e te gau-di-o sa-tu-rat.

The score includes various musical markings such as *sempre ff*, *trem.*, and *ff*. The bottom of the page is marked *Basso* and *ff*.

rall.

[7] Tempo I.

muta in A.

muta in Es.

Tempo I.

in E. H.

rall.

Tromba I.

Kinderstimmen.

rall.

Tempo I.

A - mor mi - hi vi - tam
 A - mor mi - hi vi - tam
 A - mor mi - hi vi - tam

con sord.

do - nat, a - do les - co in fas - ci - is ei - us, et
do - nat, a - do les - co in fas - ci - is ei - us, et
do - nat, a - do les - co in fas - ci - is ei - us, et

— quo - ti - di - e me gau - di - o sa - tu - rat, a -
— quo - ti - di - e me gau - di - o sa - tu - rat, a -
— quo - ti - di - e me gau - di - o sa - tu - rat, a -

[8] JUGEND.

Molto animato.

Cor.I. in A.
Viol.I.
Viol.II.
Viola
Tromba I
Tromba II
Ten.Solo
Vcl. & Basso

cresc
cresc
cresc

f poco rit.

[8] A - mor est

pizz.
mf
mf
mf
f
mf

Molto animato. muta in Es.

nat.
nat.
nat.

Cor. I.

Cor. II. in A.

mp

dim.

dim.

dim.

Ten. Solo

vo - tum me - um et de - si de - ri

Fl. I. II.

Clar. I.

Fag. I.

p

p

mp

mp

Sopr. Solo

Vo - tum me - um et de - si de - ri - um,

Ten. Solo

um,

praelu - cet mi - hi

Clar. I. *mp*

Clar. II. *mf*

Cor. I. *p*

pp *mf* *pp* *mf* *pp* *mf*

unis. div.

mi - hi in - star si - de -

in - star si - de - ris,

pp *mf*

Fl. *mp*

Ob. I. *p*

Clar. I.

Clar. II.

Cor. I. II. *muta in As.*

p *mf* *mf* *mf* *mf*

ris.

ple - ni - tu - di - nem ei - us sem - per

p *mf*

9

Tempo I. (Andantino quasi allegretto.)

molto tranquillo

[illegible]

Molto animato.

Fl. I

rit.

Tempo 1.

tranq.

Ob. I.

Fag. I. II.

Cor. I. II.

Cor. III. IV.

Trombe

Molto animato.

*mf**mf**mf*

a - morest vo - tum me - um et

quae - ro,

quae - ro,

quae - ro,

*mf**p**p**pp**pp**pp*

Tempo I.

p muta in E.*pp* senza sord.*pp*

rit.

*pp**pp*

rit.

Tempo I.

*pp**pp**pp**pp**pp*

Molto animato.

rit.

Tempo I.

tranq.

Fl. I.

Ob. I.

Cl. I.

Cl. II.

Fag. a 2

Cor. I. *pp*

Cor. II. muta in A. *p*

Cor. III. *p*

Cor. IV. muta in E.

Tromba I. 10

Molto animato. *mf*

rit. *p*

Tempo I. *tranq.*

Sopr. Solo *mf* con passione

A - more est vo - tum me - um et de - si - de - ri - um.

dim.

ei - us sem - per quae - ro,

ei - us sem - per quae - ro,

ei - us sem - per quae - ro,

ei - us sem - per quae - ro,

Cello Solo *tranq.* *p*

Tromba I.
pp
mp
in E.
in E.
p
arco
p dolce
p
cresc.
 a - mor est vo - tum me-um et de - si - ri - um,
 a 4 Soli

Fl. I.

Fl. II.

Fl. III.

de - ri - um, prae - lu - cet mi -

vo - tum me - um et de - si - de - ri - um, prae - lu - cet mi - hi in - star

prae - lu - cet mi - hi in - star si - de - ris, prae - lu - cet mi - hi

[illegible]

[illegible]

[illegible]

This page contains a musical score for page 27, featuring multiple staves with musical notation, dynamics, and tempo markings. The score is organized into several systems, each containing multiple staves. The key signature is three sharps (F#, C#, G#). The tempo markings are *molto rit.* and *Tempo I.*. The dynamics include *dim.*, *p*, *pp*, *ppp*, *un.*, *div.*, and *unis.*. The score includes various musical notations such as notes, rests, and slurs. The first system includes a measure number 12. The second system includes a measure number 12. The third system includes a measure number 8. The fourth system includes a measure number 8. The fifth system includes a measure number 8. The sixth system includes a measure number 8. The seventh system includes a measure number 8. The eighth system includes a measure number 8. The ninth system includes a measure number 8. The tenth system includes a measure number 8. The eleventh system includes a measure number 8. The twelfth system includes a measure number 8. The thirteenth system includes a measure number 8. The fourteenth system includes a measure number 8. The fifteenth system includes a measure number 8. The sixteenth system includes a measure number 8. The seventeenth system includes a measure number 8. The eighteenth system includes a measure number 8. The nineteenth system includes a measure number 8. The twentieth system includes a measure number 8. The twenty-first system includes a measure number 8. The twenty-second system includes a measure number 8. The twenty-third system includes a measure number 8. The twenty-fourth system includes a measure number 8. The twenty-fifth system includes a measure number 8. The twenty-sixth system includes a measure number 8. The twenty-seventh system includes a measure number 8. The twenty-eighth system includes a measure number 8. The twenty-ninth system includes a measure number 8. The thirtieth system includes a measure number 8. The thirty-first system includes a measure number 8. The thirty-second system includes a measure number 8. The thirty-third system includes a measure number 8. The thirty-fourth system includes a measure number 8. The thirty-fifth system includes a measure number 8. The thirty-sixth system includes a measure number 8. The thirty-seventh system includes a measure number 8. The thirty-eighth system includes a measure number 8. The thirty-ninth system includes a measure number 8. The fortieth system includes a measure number 8. The forty-first system includes a measure number 8. The forty-second system includes a measure number 8. The forty-third system includes a measure number 8. The forty-fourth system includes a measure number 8. The forty-fifth system includes a measure number 8. The forty-sixth system includes a measure number 8. The forty-seventh system includes a measure number 8. The forty-eighth system includes a measure number 8. The forty-ninth system includes a measure number 8. The fiftieth system includes a measure number 8. The fifty-first system includes a measure number 8. The fifty-second system includes a measure number 8. The fifty-third system includes a measure number 8. The fifty-fourth system includes a measure number 8. The fifty-fifth system includes a measure number 8. The fifty-sixth system includes a measure number 8. The fifty-seventh system includes a measure number 8. The fifty-eighth system includes a measure number 8. The fifty-ninth system includes a measure number 8. The sixtieth system includes a measure number 8. The sixty-first system includes a measure number 8. The sixty-second system includes a measure number 8. The sixty-third system includes a measure number 8. The sixty-fourth system includes a measure number 8. The sixty-fifth system includes a measure number 8. The sixty-sixth system includes a measure number 8. The sixty-seventh system includes a measure number 8. The sixty-eighth system includes a measure number 8. The sixty-ninth system includes a measure number 8. The seventieth system includes a measure number 8. The seventy-first system includes a measure number 8. The seventy-second system includes a measure number 8. The seventy-third system includes a measure number 8. The seventy-fourth system includes a measure number 8. The seventy-fifth system includes a measure number 8. The seventy-sixth system includes a measure number 8. The seventy-seventh system includes a measure number 8. The seventy-eighth system includes a measure number 8. The seventy-ninth system includes a measure number 8. The eightieth system includes a measure number 8. The eighty-first system includes a measure number 8. The eighty-second system includes a measure number 8. The eighty-third system includes a measure number 8. The eighty-fourth system includes a measure number 8. The eighty-fifth system includes a measure number 8. The eighty-sixth system includes a measure number 8. The eighty-seventh system includes a measure number 8. The eighty-eighth system includes a measure number 8. The eighty-ninth system includes a measure number 8. The ninetieth system includes a measure number 8. The ninety-first system includes a measure number 8. The ninety-second system includes a measure number 8. The ninety-third system includes a measure number 8. The ninety-fourth system includes a measure number 8. The ninety-fifth system includes a measure number 8. The ninety-sixth system includes a measure number 8. The ninety-seventh system includes a measure number 8. The ninety-eighth system includes a measure number 8. The ninety-ninth system includes a measure number 8. The hundredth system includes a measure number 8.

Clar. I. II.

molto rit. Tempo I.

molto rit. Tempo I.

molto rit. Tempo I.

Ten. I. II.

MANNESALTER.

13 Allegro moderato. (con energia.)

Fag. I.

Fag. II.

Cor. I.

Cor. II.

Cor. III.

Cor. IV.

Tromb. I. II.

Tromb. III.

Timp.

Viola

Tenor I.

Tenor II.

Bass I.

Bass II.

Vel. I.

Vel. II.

Basso.

*mp**f marcato**mp**f**f marcato**cresc.**f**cresc.**f**cresc.**f**cresc.**f**cresc.**f**pp molto**f*

13

Allegro moderato. (con energia.)

*div.**mp cresc.**f*

A - mor est fons meus, a - - - - - morest

A - mor est fons me-us, a -

*cresc.**f**cresc.**f marcato**mp cresc.**f marcato*

Cor. III.

f marcato

Tromb. I. II.

Tromb. III.

mf

mf

f

A - - mor - - est fons me-us, vir - tus su-per ri - - pas

fons me - us, vir - - tus su-per ri - pasei - - us flo-ret, a-morest ro-bur,

- morest fons me - us, vir-tus su-per ri-pas ei - - us flo - ret, a - mor est

Vel. I.

f marcato

Vel. II.

Basso

div.

Flauti. I. II. III. IV.

Ob. I. II.

Clar. I. II.

Fag. I.

Fag. II.

Cor. I. II.

Cor. III. IV.

Tromb. I. II.

Tromba III. *mf*

Tromboni I. II.

Tromb. III.

Tuba.

Viol. I.

Viol. II.

f *cresc.* *f* *p* *f* *dim.*

A - mor est fons meus, a - mor est

ei - us flo - ret, a - mor est fons me - us, a - mor est fons me -

a - more est ro - bur me - um, a - mor est fons me -

ro - bur me - um, a - mor est fons me - us, a - more est fons meus, vir -

cresc. *f* *p* *f* *dim.*

cresc. *f* *p* *f* *dim.*

14

Clar. I.

Fag. I.

Fag. II.

Cor. I. II.

14

div.

fons me - us, vir - tus su - per ri - pas ei - us flo - ret, a -

us, vir - tus su - per ri - pas ei - us flo - ret,

us,

- tus su - per ri - pas ei - us flo - ret, a - mor est ro -

Ob.

Clar.

a 2

Tr.

Tuba

div.

- mor est ro - bur me - um, a - mor est fons

a - mor est ro - bur me - um, a - mor est fons me - us, vir - tus su - per ri -

a - mor est fons me - us, vir - tus su -

bur me - um, a - mor est fons me - us,

me - us, a - mor est fons me - us, a - mor est ro - bur me - um, a -

pasei - us flo - ret, a - mor est ro - bur me - um, a -

- perri-pasei - us flo - ret, a - mor est ro - bur me - um, a -

a - mor est ro - bur, a - mor est ro - bur, a - mor est ro - bur me - um, a -

poco f

a 2

poco f

poco f

poco f

f

sul G

sul G

Timp.

Musical score for a choral and instrumental work. The score is written for multiple staves, including vocal parts and piano accompaniment. The key signature is G major (one sharp) and the time signature is 3/4. The music features various dynamics such as *mf* (mezzo-forte), *f* (forte), and *cresc.* (crescendo). There are also markings like *a 2* and *sul G*. The lyrics are in Latin and French, starting with "morest ro - bur meum, a - mor est ro - bur me - um, a - mor est ro - bur me - um, a - mor est".

The score includes several systems of staves. The first system shows the vocal parts and piano accompaniment. The second system continues the vocal parts and piano accompaniment. The third system shows the vocal parts and piano accompaniment. The fourth system shows the vocal parts and piano accompaniment. The fifth system shows the vocal parts and piano accompaniment. The sixth system shows the vocal parts and piano accompaniment. The seventh system shows the vocal parts and piano accompaniment. The eighth system shows the vocal parts and piano accompaniment. The ninth system shows the vocal parts and piano accompaniment. The tenth system shows the vocal parts and piano accompaniment.

The lyrics are:

 morest ro - bur meum, a - mor est ro - bur me - um, a - mor est ro - bur me - um, a - mor est

 morest ro - bur me - um, a - mor est ro - bur me - um, a - mor est

 morest ro - bur me - um, a - mor est

 um, a - mor est fons me - us,

35

Fl. I. 2

Ob.

Cl.

B.

ff

mf

molto

trem.

div.

unis.

um,

a

ro - bur me - um, a - mor est ro - bur, est ro - bur, est ro - bur, est ro - bur, est ro -

ro - bur me - um, est ro - bur me - um, a -

a - mor est ro - bur, est ro - bur, est ro - bur, est ro - bur, est ro -

trem.

15

Corno inglese.

פרק

Imo

fff con sord.

fff con sord.

ff

ff

ff

ff

f

--	--

15

div

Ein unglückliches Weib.

Sopr.Solo

11

mor.

ban

mor

by

Life

fff

12340
pizz.

p

piz

P

P

Fl. I.

Fl. II. III.

fp *fp* *p espress*

dim. *p espress*

Clar. I.

fp *fp*

Clar. II.

Fag. I.

fp *mp*

Fag. II.

mp

Cor. I. II. muta in Es.

in Es. *mf*

Cor. III. IV.

fp *p* *segue* *p*

p *segue* *p*

fz *p* *segue* *p*

do. l'or me - us, nil me al - ti - us vul - ne - ra - vit,

Celli et Bassi.

fz *p* *p*

[illegible]

Fl. I. *mp* *dim.*

Clar. I. *mp* *dim.*

Clar. II. *p*

Fag. I. *mp* *dim.*

Fag. II. *mp* *dim.*

Cor. I. II. *p* *dim.*

dim. *pp* *ppp* *tranq.*

p *dim.* *pp* *ppp*

p *dim.* *pp* *ppp*

p *dim.* *pp* *ppp*

ra - vit, a - mor! nil

p *ppp*

16

Ob. I.

ppp *tranq.*

Fag. I.

Fag. II.

Cor. I. II.

ta - men ca - ri - us, nil ta - men ca - ri -

Fl. I. II. III.

a 3

Fag. I.

Fag. II.

Cor. I. II.

us,

nil ta-men ca-ri - us,

a-mor est

Vel.

arco

Bas.

pizz.

Fl. I.

Ob. I.

Ob. II.

Cor. ingl.

Clar. I. in B.

Fag. I.

Fag. II.

Cor. I.

Cor. II.

do - lor,

a - mor!

do - lor me - us

pizz.

arco

pizz.

p

mf

cresc.

f

mp

f

pizz.

arco

p

f

Fl. I.

Fl. II. III.

Ob. I.

Ob. II.

Cor. ingl.

Clar. I.

Clar. II.

Fag. I.

Fag. II.

Cor. I.

Cor. II.

a

mor est,

varco

amore est do - lor,

niltamen carius,

This page contains a musical score for page 41. The instruments listed are Fl. I., Fl. II. III., Ob. I., Ob. II., Cor. ingl., Clar. I., Clar. II., Fag. I., Fag. II., Cor. I., Cor. II., and a vocal line. The score is written in G major (one sharp) and 4/4 time. The vocal line has lyrics in Latin: "a - mor est, varco amore est do - lor, niltamen carius,". The music features various dynamics including *dim.* (diminuendo), *p* (piano), *mp* (mezzo-piano), *fz* (forzando), and *f* (forte). There are also crescendo and decrescendo hairpins. The woodwinds and strings play complex patterns, including sixteenth and thirty-second notes. The vocal line is in a lower register, with some notes marked with a 'V' for vibrato.

42

17

f *espress.* *dim.* *p* *mp*

f *espress.* *dim.* *p*

f *dim.* *p*

mp *f* *dim.* *p*

mp *f*

mp *f*

17

f *dim.* *p*

f *dim.* *p*

f *dim.* *p*

p cresc. *dim.* *p*

a - - mor est do - - lor, nil me al - -

pizz. *dim.* *p*

arco *pizz.* *dim.* *p*

mf *f* *dim.* *p*

musical score for page 48, featuring multiple staves with various instruments and a vocal line. The score includes dynamic markings such as *p*, *mp*, *f*, *dim.*, *pizz.*, and *fz*. The vocal line is marked with *Cor. ingl.* and includes the lyrics: *ti - us vul - ne - ra - vit,*. The bottom staff is labeled *Vcl. & Basso*.

Cor. ingl.

ti - us vul - ne - ra - vit,

Vcl. & Basso

Cor. ingl.

Cl. I.

Fag. I.

mf *p* *f* *p* *f* *p* *f* *p* *f* *p*

Varco *f* *p* *f* *p* *f* *p* *f* *p* *f* *p*

a - mor est do - lor me - us, a - mor est do - lor me - us,

mf *p* *f* *p* *f* *p* *f* *p* *f* *p*

Ob. I.

dim. *fz p* *p* *p*

mp *p* *p* *p*

Cor. I. II.

mf *p* *p* *p*

nil me al - ti - us vul - ne ra - vit,

p

Fl. I. *fp*

Fl. II. *fp*

dim. *p* *fp*

Cor. I. II. *fp* *p* *fz*

dim. *p*

p *p*

p

nil me al - ti - us vul - ne

Fl. I. *mp* *trang.* *ppp*

Cl. I. *p*

Cl. II. *p*

Fag. I. *mp* *ppp*

Cor. I. II. *p* *ppp*

p *dim.* *ppp* *trang.* *ppp*

p *dim.* *ppp*

p *dim.* *ppp*

p *dim.* *ppp*

ra - vit, a - mor! nil

p *dim.* *ppp*

Ob. I.

Fag. I. II.

Cor. I. II.

Sopr. Solo

Sopr. I.

A - mor,

Sopr. II.

A - mor,

Fl. I.

Fl. II.

Cl. I.

Fag. I. II.

Cor. I. II.

Tromb. I. II.

Timp.

ta - men ca - ri - us, nil ta - men ca - ri -
 a - mor, a - mor, a - mor est fons,
 A - mor, a - mor, a - mor est fons.

us,

a - mor,

a - mor,

cresc.

cresc.

mor

mor

a

est

est

fons

fons

molto

molto

[illegible]

19

[illegible]

[illegible]

Cl. I. II.

Tr. III. *cresc.*
f marcato
mf cresc.

div.
trem.

do

Sopr. I.

cresc.
a - mor est fons me - us, a - mor est fons me - us!
cresc.
a - mor est fons me - us, a - mor est fons me - us!

Ten.

Basso

trem.

arco

20

unis.

lor!
mor!
us!
us!
mor!
A - mor est fons me.us,

Vcl. I.

Basso et Vcl. II.

Cor. ingl.

Cl. I. II. in A.

Fag. I.

Fag. II.

Cor. I. II.

Cor. III. IV.

Tromba I.

Timp.

Alt.

Tenor.

Bass.

Vel. I.

Basso

Vel.

in F.

f

mf

A - - mor

A - - mor est fons me-us, vir - - tus super ri-pas ei-us flo-ret, a - - morestro-bur

a - - - - - morest fons me-us, vir - tus super ri-pas ei-us flo-ret, a -

Detailed description: This is a page from a musical score, page 51. It contains staves for various instruments and vocal parts. The instruments include Cor. ingl., Cl. I. II. in A., Fag. I., Fag. II., Cor. I. II., Cor. III. IV., Tromba I., and Timp. The vocal parts are Alt., Tenor., Bass., and Basso. The lyrics are in Latin: "A - - mor est fons me-us, vir - - tus super ri-pas ei-us flo-ret, a - - morestro-bur". The score includes dynamic markings such as *f* (forte) and *mf* (mezzo-forte). The key signature is A major (three sharps). The time signature is not explicitly shown but appears to be 4/4 based on the notation. The page number 51 is in the top right corner.

Fl. I. II.

Fl. III.

Ob.

f marcato

Imo

Sopr. I.

Alt

Ten.

Bass

A - - mor - est fons me-us,

- est fons me-us, vir - tus su - per ri-pas ei - us flo-ret, vir-tus -

me - um, a - - mor - est ro - bur me - um,

- - morest ro-bur me-um; a - mor est fons, vir-tus su - per

a2 marcato

f marcato

Viol. I.

Viol. I.

Viol. II.

Sopr. I.

a - - - - - mor est ro - bur me - um, a - mor est ro - bur

Sopr. II.

A - - mor est fons me - us, vir - tus su - per

Alt.

su - per ri - pas ei - - us flo - ret, a - mor est fons me - -

Ten.

a - mor est fons me - - us, vir - tus su - - per ri - pas ei - -

Bass

ri - - pas ei - us flo - ret, a - - mor, a - mor est ro - bur me - -

64 FL.III.

Fl.III.
Ob.II.

fz

cre

scen

do

cresc.

me-um, a-mor est fons me-us, a-mor est ro-bur me-um, do

ri-pas ei - us flo-ret, a-mor est fons me-us, a-mor est ro-bur me-um, do

-us, a - mor est ro-bur me-um, a-mor est ro-bur me-um, do

-us flo-ret, a - mor est ro-bur me-um, a-mor est ro-bur me-um, do

-um, ro-bur me-um, ro-bur me-um, ro-bur me-um, a - mor est fons,

[illegible]

23

marcato

mf

cresc.

mf

mf

29

sul G

div.

sul G

mf

mf

sul C

est fons,

p

cresc.

est fons,

p

a.

mor

cresc.

est fons,

vir-tus su - per ri - pas ei - us flo - ret,

a - mor - est fons me - us,

est fons,

vir-tus su - per ri - pas ei - us flo - ret,

est fons,

vir - tus su - per ri - pas ei - us flo - ret,

Vol.

B.

Ob. I. II. *cresc.*

Ob. III. *cresc.*

a2 *poco f*

mf

poco f

cresc.

Timp. *poco f*

Viol. I. *cresc.*

Viol. I. *cresc.*

Viol. II. *poco f*

mf

cresc.

cresc.

cresc.

cresc.

est fons me-us, vir - tus su-per ri - pas ei - us flo -

a - mor est ro-bur me - um, vir - tus su - per ri - pas

mf

a - mor est fons me-us, vir - tus ri-pas ei - us

mf

a - mor est fons me-us, vir - tus su - per ri - pas ei - us flo -

mf

a - mor est fons me-us, a - mor

mf

poco f

rf

[illegible]

[illegible]

[illegible]

[illegible]

The musical score is written for a choir and orchestra. It consists of 14 staves. The first 10 staves are for the choir (Soprano, Alto, Tenor, Bass) and the first 4 staves are for the orchestra (Violins I, Violins II, Violas, Cellos/Double Basses). The tempo is marked "molto rit." and "Tempo I.". The dynamics are marked "sempre ff", "dim.", and "p". The lyrics are in Latin:

- mor-ro-bur me-um, a-mor!
 est-ro-bur me-um, a-mor!
 mor est fons, a-mor!
 - mor-ro-bur me-um, a-mor!
 me-um, a-mor!

The score includes various musical notations such as notes, rests, and dynamic markings. The lyrics are written below the vocal staves.

Fl. I. II.

dim.

Clar. I. II.

pp

pp

Fag. I. II.

dim.

pp

Cor. I. II.

pp

pp

Cor. III. IV.

III.

pp

pp

Trombone I. II.

pp

dim.

poco rit.

ppp

Tromb. basso

pp

poco rit.

ppp

Tuba

dim.

pp

poco rit.

ppp

Timp.

pp

dim.

ppp

dim.

pp

div.

pp

dim.

pp

div.

poco rit.

pp

dim.

dim.

dim.

quasi lento

26 FL.I.

26 Fl. I.

Ob. I. II.

Clar. I.

Fag. I.

Cor. I. II.

Cor. III. IV.

Tromboni I. II.

Tromb. basso

Tuba.

Timp.

26 *quasi lento*

Tenor Solo *pp*

A - mor est pax me - a, a - mor est pax me -

Baryton Solo *pp*

A - mor est pax me - a, a - mor est pax me -

Bass Solo *pp*

A - mor est pax me - a, a - mor est pax me -

Vcl.

Basso

27

Fl.I.II.

Fl.I.

Musical score for page 65, measures 27-30. The score includes parts for Flute I & II, Flute I, Oboe I, Imo, Cor. I, Cor. III, and vocal parts. Dynamics include *p*, *pp*, *poco f*, *mf*, *mp*, *dim.*, and *f*. The vocal parts have lyrics in Latin.

Measures 27-30:

- Fl.I.II.: *p*, *pp*, *poco f*, *mp*
- Fl.I.: *mf*, *mp*
- Ob.I.: *mf*, *mp*
- Imo: *pp*, *poco f*, *mp*
- Cor.I.: *dim.*, *mp*
- Cor.III.: *pp*
- Vocal parts: *p*, *mf*, *poco f*, *dim.*, *f*, *dim.*

Lyrics:

a, est au - ro - ra me - a ves - pe - ri, o - pes mi - hi lar - gi - tus ut ip - se

Fl. I.

dim. *p*

p

dim. *p*

dim. *p*

a 2

f *p*

ppp

p < mf *p > pp*

ppp

p < mf *p > pp*

ppp

p < mf *p > pp*

dim. *p*

div. unis.

p

f *f* *dim.* *p*

Baryt. Solo *p*

est au - ro - ra me - a ves - pe - ri, o - pes mi - hi lar-gi-

Bass Solo *p*

lar - gi - ar, est au - ro - ra me - a ves - pe - ri, o - pes mi - hi

div. *p* *f* *dim.* *p*

div. *p*

28

Fl. I.

*dim.**poco rall. a tempo*

Fag. I.

Clar. I.

dim.

28

*dim.**poco rall. a tempo*

Ten. Solo

*dim.**poco rall. a tempo*

o - pes mi hi lar gi - tus ut ip - se lar - gi - ar, est au - ro - ra me - a ves - pe - ri,
 tus ut ip - se lar - gi - ar, a - mor est pax me - a,
 lar - gi - tus ut ip - se lar - gi - ar, ut ip - se lar - gi - ar,

*) Während den folgenden Pausen stimmen die Viola II die C Saite auf A herunter.

[illegible]

Fl. I. II.

Fl. III.

Clar. I.

Clar. II.

Cor. II.

Glockenspiel

Triangel

Timp.

Viol. Solo

Viol. I. div.

Viola I

Viola II *)

Kinderstimmen.

Sopr. I.

Sopr. II.

Alt.

Lu - cis fons ex hu - mi - li, a - trae ter - rae ful - gur,

Lu - cis fons ex hu - mi - li, a - trae ter - rae ful - gur,

Lu - cis fons ex hu - mi - li, a - trae ter - rae ful - gur,

*) wieder die C Saite unstimmen.

Fl. I. II.

Fl. III.

Clar. I.

Clar. II.

Glockenspiel

Triangel

Timp.

Viol. Solo

Viol. I.

Viol. II.

mil - le frac - ta ra - di - is

mil - le frac - ta ra - di - is

mil - le frac - ta ra - di - is

mi - ra fax di - vi - na,

mi - ra fax di - vi - na,

mi - ra fax di - vi - na,

31

31

dim.

dim.

dim.

dim.

Solo

mf

mp

mf

p

unis.

dim.

dim.

p

p

31

Sopr. I.

lu - cis fons ex hu - mi - li, mi - ra fax di

Sopr. II.

lu - cis fons ex hu - mi - li, mi - ra fax di

Alt.

dim.

lu - cis fons ex hu - mi - li, mi - ra fax di

Alt I.

au - di - te! ec - ce! ec - ce! au - di - te!

Alt II. *ppp*

Ec - ce! ec - ce! au - di - te! *pp* ec - ce! ec - ce! au - di - te!

Tenor *ppp*

Ec - ce! ec - ce! au - di - te! *pp* ec - ce! ec - ce! au - di - te!

Bass *ppp*

Ec - ce! *pp* ec - ce! *pp* ec - ce! ec - ce! au - di - te!

Chor der Engel.

Chor der Menschheit.

Ob. I. II.

Allegro. (ma un poco)

Fag. I. II.

Cor. I. II.

Glockenspiel

Triangel

Timp.

div.

32

Allegro. (ma un poco)

vi - na!

vi - na!

vi - na!

Sopr. Solo

Ec - ce! au - di - tel cae - li can - tus ter - rae

*p**molto**p**molto**p**molto**p**molto**p**molto*

Basso et Vol.

*f**dim.**mp*

Ob.I. *poco a poco rall.*

mp *f dim. p*

Clar.I. *f dim. p*

Clar.II. *f dim. p*

Fag.I. *f dim. p*

Fag.II. *f dim. p*

Cor.I. *f dim. p*

Cor.II. *f dim. p*

poco a poco rall.

f p mf

Sopr. Solo *poco a poco rall.*

cam - pi re - bo ant, lu - cis su - bli-mes regi - o - nes vox a

Ten. Solo

Ec - ce lau - di - te! cae - li can - tus ter - rae cam - pi

f p

Fl. I.

Tempo I. (Andantino quasi allegretto.)

Ob. I. II.

Clar. I. II.

Fag. I. II.

Cor. I. II.

Cor. III. IV.

Sopr. Solo

33 Tempo I. (Andantino quasi allegretto.)

Sopr. I.

Sopr. II.

Alt

Tenor Solo

Bass

Chor.

*mp dim.**p**dim.**p**Imo**mf**p**mp**dim.**p**dim.**p**p**dim.**p**mf**p**dim.**p**mf**p**dim.**p**mf**p*

mo-ris per-so-nat.

A-mor vi-tam de-dit re-plet desi-de-ri-

A-mor vi-tam de-dit re-

A-mor vi-tam de-dit re-plet de-si-

re-bo-ant,

a-mor!

Pax a-mo-ris no-men,

[illegible]

Trombe I. II. *a 2*

Trombone basso & Tuba

34 *f* *tr* *mp*

trem. *ff* *trem.* *ff* *trem.* *ff*

na! di - vi - na! di -
na! di - vi - na! di -
na! di - vi - na! di -

lu - cis fons ex hu - mi - li, ig - ne splen - det cae - li, a -
lu - cis fons ex hu - mi - li, ig - ne splen - det cae - li,
mor! lu - cis fons ex hu - mi - li, ig - ne splen - det
lu - cis fons ex hu - mi - li,

[illegible]

35

Musical score for measures 35-40. The score is written for a large ensemble, including strings, woodwinds, and brass. The key signature is three sharps (F#, C#, G#). The tempo is marked 'p.' (piano). The score features complex rhythmic patterns and melodic lines across multiple staves.

35

Musical score for measures 41-46. The score continues with the same ensemble. The key signature remains three sharps. The tempo is marked 'p.' (piano). The score includes vocal parts with lyrics in Italian. The lyrics are: "vi - na! me, u - ni - ce, a - ni - ce, a - ve ti - bi gra - ve! ti - bi gra - u - ni - ce, a - ve! ti - bi gra". The score features complex rhythmic patterns and melodic lines across multiple staves.

unis.

vi - na!

me,

u - ni - ce,

a - ve ti - bi gra

ve!

ti - bi gra

u - ni - ce,

a - ve! ti - bi gra

81

ra. di - is, mi - ra fax di - vi - na! A - - - mor!

tes! A - - - mor!

mor! A - - - mor!

mor! A - - - mor!

tes! A - - - mor!

mor! A - - - mor!

Wilhelm Hansen's Musikverlag, Leipzig

**KAMMERORCHESTER/KLEINES ORCHESTER
CHAMBERORCHESTER / SMALL ORCHESTER**

SVEN-ERIK BÄCK

»A game around a game« für Streicher, Pauken, Schlagzeug
(4 Spieler), Klavier und Celesta
Sinfonia da Camera

NIELS VIGGO BENTZON

- Op. 52 Kammer-Konzert für 11 Instrumente
3 Klaviere, Klarinette, Fagott, 2 Trompeten, Kontra-
bass und Schlagzeug
Op. 100 Sinfonia concertante für Violine, Bratsche, Violoncello,
Klarinette mit Blechinstrumenten und Pauken
Konzert für Schlaginstrumente (6 Spieler)

POUL SCHIERBECK

- Op. 57 Nr. 2 Andante doloroso. Aus dem Carl-Dreyer-Film
»Das Wort«
Flöte, 2 Hörner, Trompete und Streicher

ARNOLD SCHÖNBERG

- Op. 24 Serenade für Klarinette, Bassklarinette, Mandoline,
Gitarre, Geige, Bratsche, Violoncello und eine tiefe
Männerstimme

IGOR STRAWINSKY

Concertino für 12 Instrumente
Flöte, Oboe, Klarinette, Engl. Horn, 2 Fagotte, 2 Trompeten,
2 Posaunen, Violine und Violoncello
(Dieses Werk 1920 als Streichquartett komponiert, ist 1952 vom
Komponisten neu instrumentiert worden).

**INSTRUMENTALKONZERTE
WORKS FOR SOLOINSTRUMENTS AND ORCH.**

NIELS VIGGO BENTZON

- Op. 49 Klavierkonzert
Op. 96 Klavierkonzert Nr. 4

HERM. D. KOPPEL

Klaverkonzert Nr. I

PER NØRGAARD

- Op. 21 Klavierkonzert

**VIOLINE UND ORCHESTER
VIOLIN AND ORCHESTRA**

SVEN ERIK BÄCK

Konzert für Violine und Orchester

NIELS VIGGO BENTZON

- Op. 70 Violinkonzert

CARL NIELSEN

- Op. 2 Romanze. Arr. Hans Sitt
Op. 33 Konzert

JEAN SIBELIUS

- Op. 77a Laetare anima mea
Op. 77 Nr. 2 Devotion
Humoresken
Nr. 1 Op. 87 Nr. 1
Nr. 2 Op. 87 Nr. 2
Nr. 3 Op. 89a
Streichorchester
Nr. 4 Op. 89b
Streichorchester
Nr. 5 Op. 89 Nr. 3
Nr. 6 Op. 89 Nr. 4

SVEND ERIK TARP

- Op. 13 Concertino

OLE SCHMIDT

- Op. 11 Concerto f. Klavier und Streichorch.

FRANCESCO VERACINI

Sonate für Violine und Streicher g-moll

**VIOLINE UND VIOLA MIT ORCHESTER
VIOLIN AND VIOLA WITH CHAMBER ORCH.**

HERMANN D. KOPPEL

- Op. 43 Konzert

**VIOLONCELLO UND ORCHESTER
VIOLONCELLO AND ORCHESTRA**

NIELS VIGGO BENTZON

- Op. 106 Konzert

**BLAS-INSTRUMENTE UND ORCHESTER
WIND INSTRUM AND ORCHESTRA**

NIELS VIGGO BENTZON

- Op. 27 Orchester-Sonate für Flöte u. Streicher
Op. 74 Konzert für Oboe u. Streicher
Op. 94 Tripelkonzert für Oboe, Klarinette, Fagott und
Streicher

VAGN HOLMBOE

Concertino für 4 Blockflöten und Streicher

KNUDÅGE RIISAGER

- Op. 29 Concertino für Trompete und Streichorchester

OLE SCHMIDT

- Op. 26 Konzertstück für Tromp., Pos., P., S., Cel., Hfe., Kl.
und Str.

**AKKORDEON UND ORCHESTER
ACCORDEON AND CHAMBER ORCHESTRA**

OLE SCHMIDT

- Op. 20 Symphonische Fantasie und Allegro für Akkordeon
und Kammerorchester

**GESANG/CHOR UND ORCHESTER
SOLO VOICE/CHOIR AND ORCHESTRA**

NIELS VIGGO BENTZON

Elementi aperti für Mezzosopran und Streicher

KNUD JEPPESEN

Lawe und Jon. Männerchor (Doppelchor) und Orchester
Klavierausz. Chorstimmen. Texte: Dä. - D.
Te deum danicum
Für Soli, Doppelchor, Orgel und Orchester
Klavierausz. Chorstimmen. Texte: Lat. - Dä.

FINN HØFFDING

Five Swans for solo voices, chorus and orchestra

BERNHARD LEWKOVITCH

Cantate sacra für Tenor, Fl., engl. Horn, Klar., Fag., Pos. und
Cello

CARL NIELSEN

- Op. 12 Hymnus amoris. Soli (STBB), gem. Chor und
Orchester
Klavierausz. Chorstimmen. Texte: Dä. - D. - Lat.
Op. 18 An den Schlaf. Gem. Chor und Orchester
Klavierausz. Chorstimmen. Texte: Dä. - De.

POUL SCHIERBECK

Die chinesische Flöte. Gesang (Mezzo) und Orchester
1. Lenzregen
2. Die drei Prinzesschen

JEAN SIBELIUS

- Op. 29 Schneefried. Melodrama, gem. Chor und Orchester
Klavierausz. Chorstimmen, SATB, Texte: Schw. - D. -
Fr. - Engl.
4 Blumenlieder aus op. 82. Instrumentiert von Fried Walter
Op. 91 Pfaldfinder Marsch
siehe Werke für Sinfonieorchester

**OPERN/BALLETT
STAGE WORKS**

SVEN-ERIK BÄCK

Das Gastmahl, Oper
Die Kranichfedern, Oper in 5 Szenen

CARL NIELSEN

Maskerade, komische Oper in 3 Akten
Saul und David, Oper in 4 Akten

JEAN SIBELIUS

- Op. 71 Scaramouche. Tragische Pantomime
Musik zu Shakespeare's »Sturm«

M	Nielsen, Carl
1530	[Hymnus amoris]
N54H9	Hymnus amoris

M	Nielsen, Carl
1530	[Hymnus amoris]
N54H9	Hymnus amoris

